



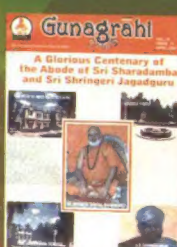
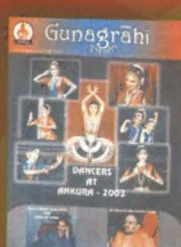
The International Journal on Music & Dance

Gunagrāhi

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10th Anniversary Special Issue

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10th Anniversary Special Issue

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Karnataka's only international Journal on music and dance

10th Year Special Issue

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Karnataka Kala Sri

Dr. M. Surya Prasad

Phone : 22253975

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788 6860. Nachekeeta Sharma - Ph : 001-650-
960-6906 Lavanya Dinesh Ph : 717-576-8295

EDITORIAL OFFICE:
"MUNIKOTI", NO. 8, SECOND CROSS
OPP. SRINIVASA MANDIRAM, BALEPET
BANGALORE - 560 053.
PH : 080- 222 53975

e-mail: gunagrahi@yahoo.com, drmsuryaprasad@yahoo.com

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GUNAGRAHI/JUNE2007



10th Year Special Issue

Greetings to **GUNAGRAHI** from:



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A historic occasion to celebrate

The celebration of the 10th anniversary with the presentation of the title of "**GUNA NIDHI**" and cultural programmes seems to be historic. For, at a time when there are only a couple of magazines on classical music and dance in Karnataka keeping up a regular publication and completing successful nine years means something special and important too.

Adding glory to success is the celebration of the very mood and spirit of publication with a befitting and memorable event.

And that event is just now happening. There seems to be no parallel instance of this type in the history of classical music and dance at least in Karnataka.

The decennary celebration will be a landmark in the arena of classical music and dance. To commemorate this, '**GUNA NIDHI**' awards are being presented to the really deserving personalities who are doing great service to the field of music and dance. Hereafterwards, this will be an annual affair. A special issue of **GUNAGRAHI** is also released on this occasion which is now in your hands.

I am really stunned and moved at the overwhelming support extended by my loving artistes and patrons.

I not only commend and congratulate all the persons and institutions who have extended me all the support but also **THANK** them wholeheartedly.

This is only the beginning. I request all the connoisseurs and artistes to co-operate with me in taking up new programmes, plans and challenges.

Once again a big thank you to all,

With regards,

Karnataka Kala Sri
Dr. M. Surya Prasad.



DANCES OF PRAYER AND DEVOTION DRAWN FROM HINDUISM

The dance world believes that the Hindu God of Dance, Nataraja, who has four arms and is holding a small drum, created this entire universe with his body movement (Angika), speech (Vachika), adornments (Aharya) and innate feelings (Sativika).

"To understand Indian Dance, you need a whole lecture on Indian Philosophy. It is basically a moving prayer of devotion", said Rebecca Gearhart, an anthropology professor at Illinois Wesleyan University, U.S.A.

Religion is difficult to explain, said Brian Hatcher, an Illinois Wesleyan University Religion Professor who has written two books on Modern Hinduism. "Hinduism is a very complex religion. Scholars go through a lot of somersaults and back twists to explain what it's all about", he said. It is based on three Gods, Brahma, Vishnu and Shiva. Brahma is the creator of the Universe, Vishnu is the preserver who destroys chaos and preserves order. Shiva comes along at the end of eons and destroys the whole cosmos. The three Gods

function as a cycle. Some Hindus believe that all the three of them are manifestations of one God. Others believe that they are separate deities.

"Many Hindus would say they are monotheists and don't object to the idea that God takes many forms", Hatcher said.

Nataraja, the God of Dance, is a manifestation of Lord Shiva and is often depicted dancing in a bowl of fire. Nata means Dance and Raja means King, so Nataraja is the King of Dance. The dance lessons begin and end with a prayer, sitting on toes with palms together, the dancers thank Lord Shiva, Earth, their teacher and parents.

The most popular dance forms related to Hinduism are Bharatanatyam, Kuchipudi, Odissi, Kathakali and so on. Bharatanatyam is an old and pure dance form from the Southern Indian State of Tamil Nadu. It originated with the temple maidens. These maidens lived in temples and never married. Dance was their prayer to the temple's deity. This dance form is

subtle and sophisticated, demanding great virtuosity. Its poses often evoke the sculptures in the temple from which it has evolved.

The Kuchipudi dance form comes from a different state, Andhra Pradesh. This dance form tells stories of Gods as a drama. This dance is combination of dance gestures, speech and song. A Kuchipudi dancer has to be well versed in dancing, acting, music, various languages and texts. Traditionally it is called "Natya Melam" (dance drama) and was performed by male dancers. The musicians appear first on stage and play drums and cymbals. Then one by one each character enters and identifies himself by his specific "Daru". The dance itself speaks of the characterization. In the present day, it is also being called as "Nattuvamelam" (solo dances) and is characterized by story telling, rich expression and fast rhythm all creating a mood of excitement.

All Indian Classical dances follow the sacred text called "Natya Shastra", though the dances vary between states. Most dances are female oriented but some are male oriented or mixed.



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Oddissi, refers to the dance style of the state of Orissa, in Eastern India. Oddissi traces its origin to the ritual dances performed in the temples of ancient Northern India. The divine love tales of Radha and the cowherd God Krishna are favorite themes for interpretation. Jayadeva's "Ashtapadis" extracted from "Geetha Govindam" will be

performed in the dance recitals which describes the complex relationship between Radha and her Lord.

Kathakali, is the vivid dance drama of the rich and fertile southern state of Kerala. The title combines the two words for dance and play and it developed under royal patronage. Its narratives are of Gods, Heroes, Demons and Warriors in the

great epics of India, Ramayana and Mahabharata. Masks are elaborately used for characters and percussion is limited to Maddalam (two headed barrel shaped drum), a Chengila (metal gong) and Elatalam (a pair of cymbals).

Dance and Religion are so interwoven in the Indian Culture that it is believed that dance is one of the divine paths for attaining Moksha.

By Sudha Rani Kalavagunta

IFFCO

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**Well done, GUNAGRAHI, Keep It Up,
With Best Wishes in the pursuit of classical music and dance**



From:

Smt. Padma Adiga

Seasoned vocalist

922, 20th Main, BSK II Stage,

Bangalore-560070.

Tel: 6710418/9448521309



MUSICAL INSTRUMENTS AS TOOLS FOR EXPERIMENTAL RESEARCH

Prof. Emeritus – Dr.S.A.K. Durga

Musical instruments were used as tools for experimental research to test and examine their hypothesis on musical theories when the scientific equipments were not used by musicologists to examine their Anumana Pramana on music theories with Prathyaksha Pramana; Those who have made experiments with musical instruments to establish their musical truths were musicologists and musicians but not scientists. Therefore their only tools for prathyaksha pramana were in variably the musical instruments.

In the discipline Ethnomusicology, the study of musical instruments is called by the name organology. The classifications construction, playing techniques, role of the musical instruments are studied under organology. Musical Instruments play different roles in the Musical horizon. There are instruments which are used for experimental research to test the hypotheses on musical facts. In India, from the time of Bharata the musical instruments specially devised for experimental research were in vogue. As

as tools of experimental research, instead of scientific equipments of modern days such as Sonagram, Spectrogram, use of computers, melodic movement Analyser, the language that was used to put forth their deductions are said in musical terminologies and not in scientific terms. For example the terminologies harmonis and formants are described as Swayambuswaras and Anuvananthmaka Dhvani.

It is amazing to find that our ancient's theories on music are propounded with a scientific attitude without using any scientific equipment. What is the scientific attitude? It is the experimental research. Experimental research need not necessarily be conducted in laboratories with scientific equipments. Our ancient's dispassionately analysed and experimented their hypothesis with Musical Instruments. Experimental research is considered as the best for studying facts more effectively since it facilitates the researchers's attempt to test and examine the hypothesis in an accurate way through experiments.

The musical theories based on science such as twenty two

sruthi-s seven notes, the concept of consonance and dissonance, the twelve tones, scales based on 16 enharmonic intervals, the ten types of ornamental variation of notes, the use of inverse law in the construction of musical instruments (Finger board and length of the body of instrument) etc. remain intact from the ancient times to the present day.

Bharata is the earliest writer who proved the 22 sruthis with musical instruments by conducting experimental research. The 2 instruments Dhruva Veena and Chala Veena are known as experimental veenas. Bharata began his experiment to prove his Anumana Pramana or assumption of the existence of 22 sruthis in an octave. Anumana pramana is assumption. This anumana is based on Aptavak or credibility based on Naradiya siksha in the sense that Bharata took the Sa Grama which is enumerated in the Narada siksha as a descending primary scale and the ma grama which is also enumerated, in Narada siksha, Prapatika 6 verses 24, From the Aptavak he proceeds with his experiment and concludes his theory on Anumana by Pratyaksha Pramana.



Bharata used an ascending scale Sa Grama with the 5th as its most prominent interval. Prathyaksha means literally perceptible. In Nyaya philosophy, it is one of the four pramanas or modes of proof. Bharata adopted the methodology of Sankya philosophy Anumana, Pratyaksha Pramanas and Aptavak and proved the 22 sruthis in an octave with his 2 experimental veenas, Dhruva veena and Chala veena. The performing tradition keeps on changing from time to time but many fundamental theories of Indian music from the scholastic tradition have not changed from the past as they are based on scientific truths.

Bharata's experiment on Dhruv Veena and Chala Veen has established firmly that there are only 22 convenient identifiable division of sruthis in an octave though sruthis can be "Anantham". The 2 consonant intervals- the 5th and 4th and major tonal intervals in between them are also explained. Through Chatusruthi interval consists of 4 Eka sruthi interval, the Eka sruthi interval can be of any of the 3, Poorna sruthi., Nyuna sruthi and Pramana sruthi and all of them are not equal. The just intonation concept is also brought out incidentally with the mention of

3 eka sruthi intervals. (81/80) (25/24) (256/240) in alternate and mixed progression in the arrangement of the 22 srutis. He experimented the concept of 22 sruthies with 2 veenas of similar size and shape. One is called Dhruva Veena or Achala Veena which is constant and Chala Veena which was used for experiment by altering the pitch of the string and Dhruva veena was the referential veena. Both were tuned to Shadja Grama and both had 7 strings. At Bharata's time, the Zither type of stringed instruments were constructed which are of harp type and not lute type of veena. The term Veena is used to denote any stringed instrument. We may assume that the veenas were like Swaramandal of Hindustani Music.

In his experiment with 2 scales Bharata uses the term grama in the sense of a scale. The 2 gramas are the 2 scales which have the tonic from Sa and Ma and are correspondingly different in their intervals. The intervals are described in terms of number of srutis and the number has been fixed as 22 srutis in an octave wherein the swaras of 2 gramas are described as

- 1) 4324432 (Sa grama scale)
- 2) 4324342 (Ma grama scale)

Bharata says in verse 24 that the differences which oc-

curs in panchama when it is raised or lowered by a sruti when consequential slackness or tenseness of strings occurs which shows that he did the experiment with the knowledge of physical law using 2 stringed instruments-the Dhruva and Chala Veenas of similar shapes and sizes which had 7 strings. Both are tuned identically first and then by decreasing the panchama note one 'pramana' sruthi lower, the scale of Ma grama is found. Bharata speaks of 'pramana' as a size of measurement or a standard measure and has not mentioned the names Poorna and Nyuna sruthis in his work Natyasathra.

Among the 2 veenas, the panchama was lowered one sruthi in Chala Veena; when panchama is reduced one sruthi is sounded as a consonantal 4th to the rishaba of not only the Chala veena but also the Dhruva Veena. Bharata thus demonstrated the Ma Grama in the Chala Veena. "Again due to the decrease of a sruti, Gandhara and Nishada will merge with Dhaivata and Rishaba respectively when there is an interval of 2 srutis between them. Again due to a decrease of 1 sruti Rishaba and Dhaivata will merge with Shadja and panchama respectively when there is an interval of 3



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srutis. Similarly, the same sruti being again decreased panchama, Madhyama and Shadja will merge with Madhyama, Gandhara and Rishba respectively when there is an interval of 4 srutis. Thus according to this system of srutis (each of) 2 gramas should be taken as consisting of 22 srutis (Prose passage translation of Nityasasthra Chp. XXVIII). Once the 7 notes of an octave were achieved, the search for the new scales began. The universal method known as modal shift of tonic began to be experimented to find new scales, with the help of Zither type of stringed instruments.

The second important concept was organised with the experiment on Musical instruments. The Modal shift of tonic through which the new scales were derived and were experimented, with musical instruments were called Moorchanas in Nityasasthra. In Tamil literature Silappadikaram of Illango speaks of "Pan Peyarthai" which is graha bhedam or modal shift of tonic.

The third important concept is the 72 melakatha scheme propounded by Venkatamakhi. Without the musical instrument veena, Venkatamakhi could not have propounded a scheme of 72 melas with the 16

swarasasthanas which are enharmonic notes. He has propounded a scientific mela scheme. He observed the veena with the 12 semitones in the octave and saw that permutation and combination of these 12 semitones, 16 enharmonic notes can be found from which 72 scales with 7 notes with symmetrical ascending and descending notes can be formed.

Venkatamakhi divided the octave into two tetrachords Sa to Ma and Pa to Sa. On the vina it may be seen that there are 4 places between Sa and Ma and Similarly 4 places between pa and sa.

Keeping sa and ma constant he paired the intervening semitones as

| | |
|---|---|
| 1 | 1 |
| 2 | 3 |
| 1 | 4 |
| 2 | 3 |
| 1 | 4 |
| 2 | 4 |

Similarly the Semitones between the Pa and Sa were paired. Now for Sa and Ma and Pa and Sa they can be paired in 6 ways $6 \times 6 = 36$ melas with Sudha Madhyama. The counter part with prathi madhyama has 6×6 melas totalling 72 melas. this

scheme was possible only because of the Musical instrument Veena for his experimental research.

It is no exaggeration to say that he stringed instrument played a vital role in the experimental research to frame musical theories.

Lastly, the gamakas which is the soul of Indian music was experimented by Subbarama Dikshitar and he in his work Sangeetha Sampradaya Pradarshini explains how each gamaka should be performed taking Veena as his experimental tool. He explains as to how each gamaka is produced.

The Musical Instrument (Veena) can transcribe the gamakas as scientific tools such as Melograph.

The technique of playing and construction of various instruments are based on acoustical laws such as resonance, sympathetic resonance, free and forced vibration, inverse law etc. Many western instruments such as Mandolin Clarinet and Saxophone are modified to suit the playing of Carnatic music effectively. The Jawari or Jiwa in Tambura is yet another important investigation with experimental research on the instrument.

The sound which represents the tonic is the drone which is



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unchangeable (achala). The Jawari adds strength for the fundamental in comparison with the harmonics; one can hear the 3rd and 5th harmonics if Tambura is properly tuned. Due to the scope of the bridge, string bridge contact is a grazing one and is never a definite point. Due to the scope of the bridge, string bridge contact is a grazing one and is never a definite point. The placing of the Jawari thread make this contact more so. This acoustical principle was realised by our ancients and Tamburas, the perfect drone has, in addition to the resonator which gives resonance to the playing of open strings, a thread introduced to enhance the richness by placing it at its nodal point. As the fundamental tonic is very essential for the performer, the tone of the Sa string is extended by having anasarani, the second Sa string. Tambura the drone instrument is the outcome of experimental research on various types of stringed instruments to serve as

a drone with the placement of Jawari.

In the wind instruments, the long flute gives the low pitch and short flute produces the high pitch which show the inverse law of physics. The 5th note from the tonic is obtained through overblowing. The Chinese Pentatonic scale is found by the use of the wind instrument based on the principle of consonance shadga-panchama Bhava.

The Percussion instruments are used to experiment the highly complicated rhythm patterns of Indian music to accompany different style of Indian classical music. It was found that certain type percussion instrument should be used for different styles of singing. For example, Tabala for Khyal singing, Pakka waj for Dhrupad singing, mrudangam for South Indian Classical music and Autophones or Idiphones for Devotional and Folk music. The construction of the percussion instrument is based on the sci-

entific principle of giving it the timbre to suit the particular style of music.

Musical Instruments play the role of accompaniment as also the main instrument in solo performance and provide an ensemble from the simple Vadhya Brinda to complicated symphony orchestra. Beside all the above enjoyable instrumental performance, they serve also as tools for experimental research to prove the theory and concepts of Indian Music.

Thus Musical instruments which are used for experimental research reveal that sangeetha is not only a Kala or Art but also a Sastra or Science. Sasthreeya Sangeetham is based on Sasthra. The 2 important features of Indian music are the microtones and different type of embellishments or gamakas and both were experimented using the musical instruments as tools. the 72 mela scheme was propounded only with the experimental study of veena which astonishes other music cultures.

(Courtesy: Indira Nagar Sangeet Sabha)

Vocal Concert by Singapore Artiste

Kum.Sushma Somashekaran, upcoming youth artist from Singapore, will render a vocal concert on saturday 16th June 2007 at 6 pm at Gayana Samaja. She has her training from senior gurus including Smt.Lalitha Shivakumar.

She has a number of prizes to her credit and has been performing in a number of venues, including the famous Singapore Indian Fine Arts Society.

All are cordially Welcome



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ಹಾರ್ದಿಕ ಶುಭಾಶಯಗಳೊಂದಿಗೆ

"Karnataka Kalashri"
R.S.Anantharamiah
(Table Vidwan)

A.Srinivasa
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ANNOUNCEMENT

◆ Artistes, Authors and publishers are welcome to send two copies of their books/cassettes/CDs on Indian music (Karnatak, Hindusthani, Sugama Sangeetha, folk music etc) and Indian dance (classical and folk) to **GUNAGRAHI** for review. While every effort will be made to acknowledge receipt of the same under "New Arrivals", the decision to review a book/cassette/CD rests entirely with the journal.

◆ The Sabhas, Organisations, Institutions and organisers are hereby requested to send the details of their forthcoming activities/programmes as also the events held to get them enlisted in the current issue of **GUNAGRAHI** by post and/or through e-mail on or before 8th of every month.



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GUNAGRAHI JUNE 2007



ಗ್ರಾಮಾಭಿವೃದ್ಧಿಯಿಂದಲೇ ಕ್ಷೇಮಾಭ್ಯುದಯ

ಗ್ರಾಮ ಸುರಾಜ್ಯವೇ ಕರ್ನಾಟಕ ಸರ್ಕಾರದ ಮೂಲಧ್ಯೇಯ. ಸ್ಥಿರ ಮತ್ತು ಸಂಪದ್ಭರಿತ ಸಮಾಜಕ್ಕೆ ಆಧಾರ ಸುಭದ್ರ ಗ್ರಾಮೀಣ ವಲಯ. ಗ್ರಾಮೀಣ ಜನತೆಯ ಮೂಲ ಆಶಯಗಳಾದ ಕೃಷಿ, ವಿದ್ಯುತ್, ನೀರು, ಆರೋಗ್ಯ ಮತ್ತು ಶಿಕ್ಷಣ ವಲಯಗಳಲ್ಲಿ ಸರ್ಕಾರದ ವಿಶೇಷ ಆಸಕ್ತಿ, ವಸ್ತು ನಿಷ್ಠೆ ಒತ್ತಾಸೆ. ಅವರು ಈ ಕ್ಷೇತ್ರಗಳಲ್ಲಿನ ಅಧುನಿಕ ಸೌಲಭ್ಯಗಳ ಫಲಾನುಭವಿಗಳಾಗಲು ಸರ್ಕಾರ ತನ್ನೆಲ್ಲಗವನವನ್ನು ಕೇಂದ್ರೀಕರಿಸಿದೆ, ಸ್ಪೂರ್ತಿದಾಯಕ ಹೆಜ್ಜೆಗಳನ್ನಿಟ್ಟಿದೆ.

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CALENDAR OF EVENTS: Sri Thyagaraja Gana Sabha Trust (R), 20-06-07, Sunday, 5 p.m, Venue: Sri Vani Vidya Kendra, No. 1246, 4th main road, 2nd stage, Rajaji nagar: Srikantham Nagendra Sastry (vocal), R. Paramashivan (harmonium), B. Dhruvaraj (mridanga) and L. Bheemachar (morsing).

Indiranagar Sangeetha Sabha (R), Purandara Bhavana, 8th main road, HAL 2nd stage (Behind Indiranagar Club):: 23-06-07, Saturday, 6 p.m.: Shobha Sashikumar and party-- Bharatanatya.b

Ragasudhalaya Charitable Trst (R), BEL Sri Ganapathi Temple, BEL Colony, Jalahalli, 23-6-07, Saturday, 6.30 p.m.: R. K. Prasannakumar (vocal), C.N.Chandrasekhar (violin), M. Harsha Samaga (mridanga).

BTM Cultural Academy, Sri Ramana Maharshi Academy for the Blind, 3rd cross, 3rd Phase, J.P.Nagar: 23-6-07, Saturday, 5.30 p.m. Sikkil Gurucharan (vocal), H.K. Venkataram (violin), Ananthakrishna Sharma (mridanga) and Dayananda Mohite (ghata).

Malleshwaram Sangeetha Sabha (R), Ananya Sabhangana, 17-6-07, Sunday, 4-25 p.m.: Release of "Vama Prabodha", Gana raga, Graha Bedha, Tala Malika and Daru varnas in Kannada and Manipravala composed by Gana Vidya Varidhi Sangeetha Vidushi Lalitha Navile, followed by Tri Raga Darshana malika--- Vocal recital by Amrutha Venkatesh on raga Shankarabharana, Shahana, Yadukula Kambhoji accompanied by B.K.Raghu (violin), V.S.Rajagopal (mridanga) and S. Narayanamurthy (ghata).

ಜೂನ್ ೧೯ ರಿಂದ ಮೈಸೂರು ನೃತ್ಯ ಶೈಲಿಯ ಅಭಿನಯ ಕಾರ್ಯಾಗಾರ

ನೂಪುರ ನೃತ್ಯ ಶಾಲೆಯ ನಿರ್ದೇಶಕಿಯಾದ ಗುರು ಲಲಿತಾ ಶ್ರೀನಿವಾಸನ್ ಅವರು ಅನನ್ಯ ಸಭಾಂಗಣದಲ್ಲಿ ಜೂನ್ ೧೯ ರಿಂದ ೩೦ ನೇ ತಾರೀಖಿನವರೆಗೆ ಮೇಲಿನ ಕಾರ್ಯಾಗಾರವನ್ನು ನಡೆಸಲಿದ್ದಾರೆ. ಜುಲೈ ೧ ರಂದು ಭಾರತೀಯ ಓದಾ ಭವನದಲ್ಲಿ ಗುರು ಸ್ಮರಣೆ ಕಾರ್ಯಕ್ರಮದೊಂದಿಗೆ ಸಮಾರೋಹಗೊಳ್ಳಲಿರುವ ಈ ಕಾರ್ಯಾಗಾರ ಗುರು ಡಾ. ವೆಂಕಟಲಕ್ಷ್ಮಮ್ಮ ಅವರ ಸ್ಮರಣೆಗಾಗಿ ನಡೆಸಲಾಗುತ್ತಿದೆ. ಇತರೆ ಮಾಹಿತಿಗಳಿಗಾಗಿ ಗುರು ಲಲಿತಾ ಶ್ರೀನಿವಾಸನ್ ಅವರನ್ನು ಈ ವಿಳಾಸದಲ್ಲಿ ಸಂಪರ್ಕಿಸಬಹುದು: ನೂಪುರ, ೪, ೧೨ ನೇ ಕ್ರಾಸ್, ೮ ನೇ ಮೇನ್, ಮಲ್ಲೇಶ್ವರ, ಬೆ-೦೩. (ದೂರವಾಣಿ: ೨೩.೩೪೫೫೦೪)

CD and Book release: A book titled "The rare melodies of Karnataka Music" and an audio CD "Hamsanandi" authored and sung by Dr. Hamsini Nagendra will be released by H.D. Kumaraswamy, CM, Karnataka, presided by T.N.Seshagopalan. The Guests of Honour: H.K.Ranganatha, VC, Bangalore University, Dr. R.K.Srikanthan, Dr. T.S.Sathyavathi followed by vocal recital by Dr. Hamsini Nagendra on Monday, 2-7-07 at 6 p.m. at Seva Sadana, 14th cross, Malleshwara. The sale proceeds on the day will be donated to *Ananya*

Arogyadhara.

Percussive Arts Centre, Sri Jayarama Seva Mandali, 8th block, Jayanagar: Henmige S. Prashanth (vocal), Mathu Srinidhi (violin), Padmanabhan (mridanga), S. N. Narayanamurthy (morsing).

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10th Year Special Issue

Natya Yogi's Ananda Tandavam -Maharishi Shudhananda Bharati

By Indu Raman

*Come dance joyously in Thillai, O Nataraja,
Dance in my heart and may my mind overflow with blissful knowledge.*

The Yogi

Kaviyogi Maharishi Shudhananda Bharati was a Yogacharya, a prolific poet and author. His life was a kaleidoscope of achievements which added amazing facets to his personality. Born on May 11th, 1897, he attained Maha Samadhi in 1990 at the age of 95. His intense physical and spiritual power, energy and creativity remained unabated till his last breath.

He was a devotee of Madurai Meenakshi Amman since the tender age of eight. A Nataraja icon with Meenakshiamman as consort accompanied him wherever he travelled in the world to speak to countless devotees. His spiritual search even as a youth lead him to intimately associate with illustrious holy men like Ramana Maharishi, Shirdi Sai Baba, Sri Aurobindo, The Mother, Sri Seshadri Swamigal and Avatar Meher Baba. Initiated into Yoga early in life, he walked from village to village teaching yoga and simple nature therapy remedies for good health.

The Kavi Yogi

It was only recently that I had the privilege of being associated with the extended family of this great Maharishi. Before choreographing dance for his compositions, I read a few books by him. "Natananjali" has lyrics specifically written for dance. Short dance-dramas

like Siva -Gowri Natanam, Shakti Natanam, Valli-Muruga Natanam and Rasa Leela are ideal for a modern repertoire as the lyrics are rich with imagery and jatis. From his biography we learn of his life and works. He never believed in establishing an ashram or organising his devotees who can today be counted in thousands scattered round the world. He translated Upanishads, Vedas, Dhammapada, Gita, Koran and Bible into Tamil. A newly discovered manuscript authored by the Maharishi on the art of dance "Natyakalai Vilakkam" was published recently. He was a modern Tamil poet, writing 500 books before he was 50.

He was editor of magazines like 'Swarajya' (Tamil), 'Bala Bharati', 'Iyarkkai' (Nature in Tamil), and 'Samarasa Bodhini'. The Kavi Yogi's songs have been popularised by the evergreen voices of veterans N. C. Vasanthakokilam, D. K. Pattammal and M. S. Subbulakshmi. The singing brothers (late) B.V.Raman and B.V.Lakshman played a part in propagating the Swamiji's compositions. The magnum opus *Bharata Shakti*, (in 50,000 verses) was awarded the first 'Raja Rajan Award' for best Tamil literature, constituted by the Tanjore Tamil University.

The Natya Yogi

His passion for dance comes through in the pieces on Nataraja. When he was writing a commentary on Ilango's classic epic Silappadikaram, he realised the significance and beauty of this scientific art. This was at a time when, he says, "this great art came to be regarded as an intoxicant to one's vulgar sensual pleasure. I desired to educate people about its





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aesthetic significance and restore its original status". He decided to study dance to gain a better understanding of the art. The Kaviyogi was given Natya Diksha by an elderly traditional danseuse well known in her time. He underwent strenuous training in Tandava and Lasya for a year in a small village called Kollumangudi in Thanjavur. His "auto"-biographical book "Experiences of a Pilgrim Soul" (written in the third person) speaks of all the influences in his life. I quote: The Yogi took delight in the art of dance too. He sang songs and danced in delight. His very life was a choreographic representation of his feelings and emotions, kindled by environment. Dance is an aesthetic science of mood, time, and melody. He freely joined holy concerts, ecstatic dances round the lamp (Deepa- pradakshanam) and took part in Bhagavata Melas or holy dance-dramas.'

Poets are inspired by the elements, by divine insights, by experience and events in their life. In the brilliant lyrics of the piece 'Ananda Tandavam Purivaye' one can draw parallels to the trials and tribulations in his life, his passion for Nataraja and dance.

The vast sky is filled with silence.

*Let me draw energy from the sound of OM
That shines like a jewel, like the sun in the sky.*

The sky, the entire Universe in open space is enveloped in silence and the pulsating energy of OHM glows like a jewel. Is it the silence in Bliss or the bliss in Silence that the poet speaks about? For twenty years he observed an oath of silence while staying at the Aurobindo Ashram in Pondicherry (now Puducherry). It was here that that vast horizon of knowledge from other countries opened up to him. His mind absorbed the rich legacy of European literature and languages like French and Latin. He translated The Divine Comedy of Dante, the comedies of Molière, Shakespeare, Goethe and the novels of Anatole France, Victor Hugo, and Alexandre Dumas. The Yogi wrote several hun-

dred works in English, French, Tamil, Hindi, Telugu and Sanskrit; five thousand songs, and fifteen hundred poems in French.

The song 'ananda tandavam purivaye' continues...

May the rhythm of the damaru's OM pulsate in my heart

And energise my entire being!

Scholars have waxed eloquent on the symbolism of the Nataraja icon. The Kaviyogi transforms the symbols into metaphors and figuratively animates the weaknesses of the mind and body.

Let my mind not yearn for those which are obstacles

Remove the ropes of ignorance that coil around me

Desire and ignorance are our greatest enemies. Help me free myself from this O Nataraja!

Destroy the tiger of my destructive anger

Anger in man is described as a tiger. O Nataraja, the Kaviyogi exclaims, destroy the evils of anger inside me as you did the tiger which sprang from the fire!

Tear apart the black elephant of my enormous ego

Tear apart the enormous ego which envelops me like a shroud. The size of the ego is elephant-like and as difficult to conquer.

Stamp out the evil demon Muyalagan in my heart

Like you stamped on the demon who dared to defy you, stamp out the evil in my heart which rears its head now and again.

Squeeze the snake of greed in my heart

Greed will destroy me, O Nataraja, help me to strangle it like you strangled the snake and made it your ornament.

Show me the hand which protects

Show me the beautiful smile

Show me the dancing feet

Show me the one Path

Show me the red sky of sunrise (which removes the darkness)



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Reveal to me the drama that unfolds in the Universe

Your hand will protect me, your mystical smile and rhythmic footsteps will show me the Path. The dark night of ignorance will break into the red sunrise of knowledge. And the drama that unfolds in the Universe by You may be revealed to me.

**Come dance in my heart
Hail Nataraja! My friend!**

When my heart is cleansed of all the negativities and made pure what prevents you from making it your dwelling? Come and dance in my heart O beloved Friend!

The Karma Yogi

It is clear that the Kaviyogi's life was not a bed of roses. Not many understood him. He says in his book: '...they scandalised him, tore his poems, burnt his manuscripts, enclosed him in dark rooms, man-handled him ...' Silence was the magic mantra he learnt at the feet of the Master -Ramana Maharishi at Tiruvannamalai which helped him to endure the foolishness of his fellow-men.

He worked with national leaders like Lokamanya Tilak, Mahatma Gandhi and Netaji, for India's

freedom. He campaigned against evils of untouchability, liquor and animal sacrifice for rituals. His passion for his motherland comes through in many compositions. Listen to this composition which brims over with love and dream for India:

May this land prosper! May this land be blessed with joy!

Like the moon, like the sun and the infinite ocean
Like the sweetness of milk, honey and fruit nectar
Like the rain -clouds and the crops
Like the body and soul

The sky and light, the fertile soil and the food crops
Like the Yoga of Dance which gives Bhoga (happiness)

(Like all these above are inseparable from each other)
May prosperity and peace be inseparable from this country!

I worship you, my Mother, with an offering of my body, life and soul

Through this Natananjali

(Smt. Indu Raman trained in Kalakshetra under eminent gurus. Her institute Rangshree was established in 1977. As a writer she has published in leading Newspapers and art magazines here and abroad. She was a patron and Chairman of Melattur Bhagavata Mela Natya Vidya Sangam for a decade from 1993.) Photo Caption: Natya Yogi Maharishi Shudhananda Bharati with his beloved Nataraja icon.

Photo Courtesy: Shudhananda Library

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GUNAGRAHI/JUNE 2007



10th Anniversary Special Issue

ಸ್ವಾತಂತ್ರ್ಯ ಪೂರ್ವದಲ್ಲಿ ಸ್ಥಾಪಿತವಾಗಿ 90 ವರ್ಷಗಳ ಕಾಲ ಸಹಕಾರ ಸೇವೆಯಲ್ಲಿ ತೊಡಗಿಸಿಕೊಂಡಿರುವ ಸಹಕಾರ ಸಂಸ್ಥೆ

ಸ್ಥಾಪನೆ: 1917

ಶ್ರೀ ಸೀತಾರಾಮ ಮಂದಿರಂ ಸೌಹಾರ್ದ ಸಹಕಾರಿ ನಿಯಮಿತ

1077, ಪಟ್ಟಾಭಿರಾಮ ಶಾಸ್ತ್ರಿ ಗಲ್ಲಿ, ಅಲಸೂರು ಪೇಟೆ, ಬೆಂಗಳೂರು-560 002



ರಾಮಾಯಣ ನಮ್ಮ ದೇಶದ ಆದಿ ಕಾವ್ಯಗಳಲ್ಲೊಂದು. ಇದನ್ನು ರಚಿಸಿದವರು ವಾಲ್ಮೀಕಿ ಮಹರ್ಷಿಗಳು. ಮೊದಲು ಈ ಮಹರ್ಷಿಯ ಹೆಸರು ರತ್ನಾಕರ. ಆತ ದೊಡ್ಡ ದರೋಡೆಕೋರ. ಸಜ್ಜನರ ಸಹವಾಸದಿಂದ ತನ್ನ ಕ್ರೌರ್ಯ ತ್ಯಜಿಸಿ ಸಾತ್ವಿಕನಾದ. ಇದರಿಂದ ಪ್ರತಿಯೊಬ್ಬ ಪಾಪಿಗೂ ಒಂದು ಭವಿಷ್ಯವಿದೆ ಹಾಗೂ ಪ್ರತಿಯೊಬ್ಬ ಸಂತನಿಗೂ ಒಂದು ಭೂತಕಾಲವಿದೆ ಎಂಬ ಮಾತು ಎಲ್ಲ ಕಾಲಕ್ಕೂ ಸತ್ಯವೆಂಬುದು ಅನುಭವಕ್ಕೆ ಬರುತ್ತದೆ.

We pay One percent (1%) Extra interest to Members who are Senior Citizens and to Charitable Institutions.

1917ರಲ್ಲಿ ಸ್ಥಾಪನೆಗೊಂಡ ಶ್ರೀ ಸೀತಾರಾಮ ಮಂದಿರಂ ಸೌಹಾರ್ದ ಸಹಕಾರಿ ನಿಯಮಿತ 90 ವರ್ಷಗಳಿಂದ ತನ್ನ ಸದಸ್ಯರಿಗೆ ಅತ್ಯಮೋಘವಾದ ಸೇವೆಯನ್ನು ಫಿರುತ್ತಾ ಸದಸ್ಯ ಬಂಧುಗಳ ಆದರಾಭಿಮಾನಗಳಿಗೆ ಪಾತ್ರವಾಗಿದೆ.

ಬೆಳ್ಳಿ ವಜ್ರ ಸುವರ್ಣ ಮಹೋತ್ಸವ, ವಜ್ರ ಮಹೋತ್ಸವ ಹಾಗೂ ಪ್ಲಾಟಿನಮ್ ಮಹೋತ್ಸವಗಳನ್ನು ಯಶಸ್ವಿಯಾಗಿ ಮುಗಿಸಿ ಶತಮಾನೋತ್ಸವವನ್ನು ಪೂರೈಸುವ ಭರವಸೆಯೊಂದಿಗೆ ಕಾರ್ಯೋನ್ಮುಖವಾಗಿದೆ.

ಸಹಕಾರಿಯು ತನ್ನ ಸಂಪೂರ್ಣ ಕಾರ್ಯಚಟುವಟಿಕೆಗಳನ್ನು ಗಣಕೀಕರಣ ಗೊಳಿಸಿದ್ದು ಗ್ರಾಹಕರಿಗೆ ತ್ವರಿತ, ಉತ್ತಮ ಹಾಗೂ ಪಾರದರ್ಶಕವಾದ ಸೇವೆಯನ್ನು ನೀಡುತ್ತಿದೆ. ಶ್ರೀರಾಮ ನಿವಾಸ ಸಾಲ ಯೋಜನೆ, ಸದಸ್ಯರ ಪ್ರತಿಭಾವಂತ ಮಕ್ಕಳಿಗೆ ಪ್ರತಿಭಾ ಮರಸಾಸೂ, ಹಿರಿಯ ಸದಸ್ಯರಿಗೆ ಗೌರವ ಇತ್ಯಾದಿ ಕಾರ್ಯಕ್ರಮಗಳಿಂದ ಸಹಕಾರಿಯು ಜನಪ್ರಿಯತೆ ಸಾಧಿಸಿದೆ.



ಆಡಳಿತ ಮಂಡಳಿ: ಶ್ರೀಯುತ ಆರ್. ಎಸ್. ಶಾಮಣ್ಣ, ಅಧ್ಯಕ್ಷರು, ಎನ್. ಎಸ್. ರಾಮಕೃಷ್ಣ, ನಿವೃತ್ತಿ ಬ್ಯಾಂಕ್ ಅಧಿಕಾರಿ, ಉಪಾಧ್ಯಕ್ಷರು, ನಿರ್ದೇಶಕರು: ಜಿ.ಕೃಷ್ಣಮೂರ್ತಿ, ಬಿ. ರಾಮು, ಬಿ.ವಿ.ಬಂಧುಲೇಖರ್, ಸಿ.ಕೆ. ಜಗದೀಶ್, ಜಿ.ಎಸ್.ವಾಣಿ, ಬಿ.ಆರ್. ಸತ್ಯನಾರಾಯಣ, ಬಿ.ಆರ್. ನಾಗರಾಜ, ನಿವೃತ್ತ ಡಿಪ್ಯುಟಿ ಕಂಟ್ರೋಲರ್ ಆಫ್ ಅಕೌಂಟ್ಸ್, ಸಲಹಾಕಾರರು: ಎಸ್. ಆರ್. ಸತ್ಯನಾರಾಯಣ, ನಿವೃತ್ತ ಚೀಫ್ ಇಂಜಿನಿಯರ್, ಹೆಚ್. ಜಿ. ವೆಂಕಟೇಶಪ್ರಸಾದ್.

ನಮ್ಮಲ್ಲಿ ರಾಷ್ಟ್ರೀಯ ಉಳಿತಾಯ ಚಕ್ರ, ವಿಕಾಸ ಪತ್ರ ಮತ್ತು ಚಿನ್ನದ ಆಭರಣದ ಆಧಾರದ ಮೇಲೆ ರೂ. 1,00,000 ವರೆಗೆ ಸಾಲ ದೊರೆಯುತ್ತದೆ.



10th Anniversary Special Issue

A brief history of the TVS Motor Company.

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